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parts. He has, also, taken occasion to correct the taste for modulation, which some musicians evince in their laborious search for remoteness of key, by showing that true science is rather found in the display of variety *in a small circle of keys*, than by repeated or startling transitions.

Dr. Boyce was the first musician of importance, who encouraged the opening genius of the late Mr. Samuel Wesley. In the infant years of Wesley he was brought to the veteran as a precocious artist, on whose abilities it would be desirable to have an experienced opinion. Boyce tried him. "This child," said he, "puts a bass to a melody as correctly by his feeling, as I can do by my science."

Burney's character of Boyce, as a composer, is quite just. "With all his reverence for Handel, he was one of the few of our church composers who neither pillaged, nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without mixture of styles, or any extraneous and heterogeneous ornament."

Boyce's orchestral anthems show how well he had studied the best masters in the delicacy of taste, and the skill which he exhibits in his accompaniments. He had paid much attention to instrumental music, and the violin parts to the anthem for the Sons of the Clergy, "Lord, thou hast been our refuge," are quite equal to any thing of the kind in Handel. His song, with Bassoon obligato, "Softly rise," has descended to our own times, with some portions of his "Solomon." His numerous anthems for cathedrals in current use, are of the most convenient kind. Their polished style gratifies the singers, while, at the same time, they are wholly free from every thing which can impair the effect, or lower the dignity of the service. The correctness of this composer has given him a character, as the first scientifically grounded musician of England. He performed for Purcell the same service which Mozart did for Handel, by putting additional accompaniments to some of his works.

Though science in music had made but a slight advance in the time of Boyce, he seems to have mastered both the theory and the practice of double counterpoint. Dr. Pepusch, of the Drury Lane band, used to be worshipped at this period as an oracle. It was his custom to strike his pen with decision through the wrong notes of a score, and put the whole instantly into order and harmony. Handel had a great contempt for the pedant Pepusch, and Pepusch used to call Handel "*a good practical musician*." It may be imagined that what a man gained in these days

of insight into the construction of music, was chiefly to be attributed to his own acuteness and industry. This was eminently the praise of Boyce in his faculty; and he leaves, moreover, so amiable a personal character, that it gratifies us to recall early days, when the son of this worthy man was a double-bass player in our orchestra, and that we have seen him, with liking, for the sake of the stock from which he came.

(To be continued.)

#### BEFORE VICE-CHANCELLOR KNIGHT BRUCE.

NOVELLO v. JAMES.—COPYRIGHT.

Mr. Roundel Palmer and Mr. C. Hall moved on behalf of the defendant, the publisher of the *Pianista*, to dissolve an injunction which had been obtained by the plaintiff, restraining the defendant from publishing in the *Pianista* Mendelssohn's "Lieder ohne Worte," of which the plaintiff claimed to be entitled to the copyright. The grounds on which it was sought to dissolve the injunction were, that the piece of music in question had been published in France and Germany before its publication here (which was, however, denied on the part of the plaintiff), that Dr. Mendelssohn was not resident in England at the time of the publication, and that the plaintiff could not have an injunction till he had established his title in action.

Mr. Rolt and Mr. J. Bailly, for the plaintiff, were not called upon.

The Vice-Chancellor said, that there appeared more than enough, upon the evidence, to support the injunction until further order. But the plaintiff must undertake to bring an action, and to abide by any order the court might make as to damages sustained by granting or continuing the injunction, and the plaintiff must bring the action within ten days. The costs must be reserved.—*Daily News*, March 25th.

#### MUSIC IN 1804.

Extract from a letter by Solger, a Christian Philosopher of Germany, born 28th November, 1780; died 20th October (or November), 1819. He was a friend of Tieck and Von Raumer, who jointly edited his posthumous writings and correspondence from which (vol. i. p. 130), this extract is taken; it appears to have been written to his eldest brother, from Berlin, in the year 1804.

"Thank God, that we still have Music! For although the generality of the public has not, to be sure, the most correct sense for it, yet the art cannot, unless at the lowest stage of rudeness, entirely sink; and there are still people enough here, who keep up the better taste. I lately enjoyed a very happy evening. About six o'clock in the evening I was sitting in my study, and waiting for light to continue my work, when quite unexpectedly a ticket for the Academy of Singing was sent to me. I dressed quickly and went. Such unlooked for joys are always the best, and so it was in this instance. There is something delightful even in the outward show of this excellent Institution, for, as you perhaps know, one sees there the fairest flower of the young maidens from the best families of the middle class. I had missed the first piece, and the second was just beginning, which to my great joy was the Magnificat of Durante, a piece of old Italian Church-

Music, which probably is as unknown to you, as it was before to me. The sublime grandeur of this composition cannot be described by any human language, and there is no other expression for its high religious tone than the music itself. I have no recollection whatever of any music except Mozart's Requiem that could have so entirely attracted me; but the Magnificat is more simple, and, so to speak, more Church-like. This Durante must have had as well in his spirit as in his name some affinity with Dante; and we perceive by such works, what the Italians formerly were as well in this branch of art. And we cut still but a poor figure compared with them, as Göthe has said. Then followed a Psalm by Naumann, which is certainly very beautiful in itself, but which compared with the former drew me down into a very modern sphere. I could have wished to hear the Magnificat once more immediately, because the first time I had to contend too much with the sense and spirit of the whole, to enjoy it in proper repose.

[The Correspondent to whom we are indebted for the above translation, would be glad to know if the "Magnificat," by Durante, is preserved in any English collection, and if he can obtain a copy.]

#### TO CORRESPONDENTS.

*The Editor would be glad to meet with any Gentleman who has a copy of Beckwith's Anthems, which he wishes to exchange or sell.*

Musica, Brighton.—*We give you the definition of the terms from Max Allgemeine Musiklehre:—Andante, going—but walking not running; Andantino, somewhat slower than Andante. Gottfried Weber defines the latter:—Andantino—This term is a diminutive of Andante. As a designation of time, it has no distinct well-defined meaning; it may, however, serve as the designation of a small, short Andante.*

A Constant Subscriber, Chelsea.—*Four of the Gleees you mention will be included either in The Musical Times or The Glee Hive. The two last present copyright difficulties which will delay their insertion.*

J. R., Aberdeen, will see we have printed his letter, in the hope it may serve as a guide for others to establish music in other towns. "The Silver Swan" appears in this Number. The other Madrigal he names shall have early consideration.

#### Correspondence.

*To the Editor of the "Musical Times."*

SIR,—Believing that you will be interested in any attempt to cultivate the style of music published by you in the *Musical Times*, I enclose the programme of a gratis concert given last night by a body of amateurs of both sexes, about thirty in number, who, for want of a better, have taken the name of the "Harmonic Choir."

The conductor, who is enthusiastically devoted to the style of music in question, in opening the proceedings, gave the audience (about eight hundred in number) a short sketch of the history of the body, from which it appeared that it arose from the musical inclination of himself and a few fellow-workmen in a lithographic establishment in the town, and that they were induced to attempt increasing their numbers entirely by the facility afforded for obtaining the best music by your publication of the periodical I have mentioned. After they had undergone some elementary drill in private, they procured the use of a school-room for weekly meetings, and about nine months ago they got together such an addition to their number as has raised them to their present amount.

They cannot command an organ or other instrumental accompaniment, but the pains taken by the conductor with all the parts, and the really good quality of the leading voices, go far to make up that want.

The audience were loud in their plaudits, and encored no fewer than five of the pieces.

The want of such a body in Aberdeen has long been felt, and in common with all who take any interest in musical matters here, I feel persuaded that last night's proceedings will be the means of commencing at least an improvement in the public taste, and inducing a general cultivation of the purest style of harmony.

I also enclose the programme of a concert to be given by a society of which I am a member. We consist of three violins, two violas, two violoncellos, flute, contra bass, and pianoforte. We have twenty associates, who pay a subscription of 21s. per annum, which entitles them to five tickets for each concert, of which we give annually five or six.

The society was instituted in 1847, and is led by Mr. R. H. Baker, pupil of the Royal Academy, and formerly of the Italian Opera, who has been settled here as a professor of music for many years. We are all amateurs except Mr. Baker, and our own performances are open only to those admitted by our, or the associates' tickets. They are an attempt to rival the celebrated Chamber Concerts of the metropolis.—J. R.

*Aberdeen, March 21st, 1851.*

#### Brief Chronicle of the last Month.

SUNDERLAND.—Mr. Loder gave a concert here on Tuesday, the 18th; the soloists on this occasion were the Misses Blakes (from Edinburgh), Miss Anne Brown, Messrs. Loder and Richmond, assisted by the Bishopwearmouth Choral Society, who sang a number of Madrigals, &c., with good effect, particularly a Madrigal by H. Hiles, of Manchester, *Hark how the birds*, which was encored with acclamations. The Concert was well attended, and reflected credit on all parties concerned.

HUDDERSFIELD SACRED HARMONIC SOCIETY.—This flourishing Society gave a grand performance in the Philosophical Hall, on Monday, March 3rd when were performed, selections from Handel's Oratorios *Samson* and *Messiah*. Long before the time of commencement the Hall was filled by a most respectable audience. The principal solo parts were sustained by Mrs. Sunderland, Miss Crosland, Messrs. G. Milne, John Sheard, Netherwood and Winn. The orchestra consisted of eighty performers, conducted by Mr Horn—altogether the performance passed off well, and gave universal satisfaction.

LIVERPOOL UNITED PRESBYTERIAN CHURCH.—The Mount Pleasant Choral Society, connected with this Church, held their Fourth Annual Meeting on the 6th instant. The President, J. R. Beck, Esq., occupied the Chair. On the platform were the Rev. Hugh Crichton, D.D., Rev. Wm. Graham, Rev. T. Raffles, D.D., L.L.D., Rev. J. Jones, of Birkenhead, and Rev. T. M. White. The Society is composed of members and adherents of the congregation, and was originated from a desire to conduct and improve the music in the Services of the Church. The performance of the duty is entirely gratuitous, and without any professional aid whatever. The Society has hitherto succeeded in carrying out, satisfactorily, their object, which has been to make the Psalmody of the Church an intelligent and